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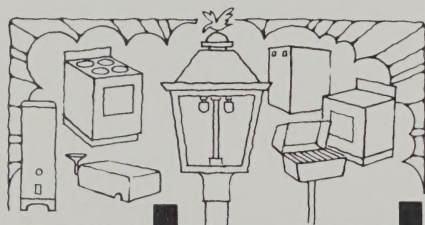


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to harmony
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The diapason closing
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Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born at Bonn, Germany, on December 15 (or 16), 1770. The last great composer of the *Classic Period*, he became undisputed master of the symphonic form. During the nineteenth century his music attained a degree of popularity unmatched by that of any other composer. Thought, by some, to be the greatest composer of all time, Beethoven became the object of musical hero-worship. That his music came full upon the scene at the beginning of the *Romantic Period* probably accounts for the unfortunate excesses of his would-be interpreters.

Nowhere was Beethoven held in greater esteem and admiration than in Boston, where the musical organizations which were to have such a profound effect upon the cultural life of this city were undergoing their formative years coincident with the rise of Beethoven's music to the crest of its popularity. An unfortunate effect of this coincidence is that the symphonies of Mozart and Haydn, a knowledge of which is essential to an understanding of the development of the symphonic form, were too long neglected. Perhaps less true of Mozart, but especially true in the case of Haydn, much of their superb symphonic literature remains relatively unknown to the present day.

Undoubtedly, had Beethoven composed more choral music than he did, and were his choral music less taxing to sing, the great choral societies which dominated musical activities in this country in the mid-nineteenth century might have become as pre-occupied with his music as were the developing symphony orchestras of that era. Even so, with all of its inherent vocal difficulties, Beethoven's music stirred strong passions in choral breasts. This was particularly true of the young Handel and Haydn Society, for which Beethoven and his music were to acquire special historic significance, the most durable evidence of which is an imposing bronze statue of the composer, once owned by the Society, which now stands in the foyer of The New England Conservatory of Music.

The Handel and Haydn Society was founded on March 24, 1815, when Beethoven was forty-five years old, just a few years before he began work on his two most stirring choral masterpieces, the *Missa Solemnis*, Op. 123, and the *Ninth Symphony*, Op. 125, both of which were completed in 1823. One year earlier, Beethoven had been approached by letter to compose an oratorio for the Handel and Haydn Society. Postponed because of his expressed need to compose music for more immediate financial gain, his "Boston Oratorio" was never completed. There is no evidence, for that matter, that work on it was ever begun, although Beethoven referred to the commission in correspondence with a friend in London, and he expressed the hope that his health would permit him to complete this and a number of other commissions. The proposed "Boston Oratorio" was mentioned also in a Vienna newspaper in 1823, but a few such fragments of information are all that remains of the project. Regrettably, we shall never know what Beethoven might have written for the Handel and Haydn Society had he lived a few more years.

Ludwig van Beethoven died on March 26, 1827. One might say that he was one of the best-known victims of the inefficiency of the committee system, in that he was attended by a team of Europe's most eminent physicians, all but one of whom advised that his terminal ailment could best be treated with stimulating spirits. The lone dissenter maintained that such treatment would only hasten the composer's demise, but the majority prevailed. Beethoven died of cirrhosis of the liver.

The Handel and Haydn Society gave its first public performance of Beethoven's music on December 22, 1833, in a program which included selections from *Mount of Olives*. The work was well received and, in subsequent years, had countless performances. But it was not until February 5, 1853, that

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

DECEMBER 11, 1970 / DECEMBER 13, 1970 / 8:00

SYMPHONY HALL

George Frideric Handel

THE SACRED ORATORIO

(Messiah)

(First London Version, March 23, 1743,
at Covent Garden)

Catherine Rowe, *soprano I*
Nancy Seabold, *soprano II*
Eunice Alberts, *contralto*
John Uhrig, *countertenor*
Richard Shadley, *tenor*
Raymond Gibbs, *baritone*
Francis Hester, *bass-baritone*

The Chamber Chorus of the Handel and Haydn Society
Members of the Boston Philharmonia

MESSIAH

PART THE FIRST

Sinfony

Recitative, Tenor

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God.

Air, Tenor

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Chorus

And the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it.

Recitative, Baritone

Thus saith the LORD of hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the LORD of Hosts.

Recitative, Baritone

But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

Chorus

And he shall purify the sons of Levi, that they may offer unto the LORD an offering in righteousness.

Recitative, Countertenor

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

Air, Countertenor and Chorus

O thou, that tellest good tidings to Zion, get thee up into the high mountain;
O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength;
lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the LORD is risen upon thee.

Recitative, Bass

For behold, darkness shall cover the earth, and gross darkness the people: but the LORD shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air, Bass

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

Recitative, Soprano II

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Air, Soprano I

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative, Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air, Alto

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy, and his burden is light.

INTERMISSION (Ten Minutes)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

Air, Alto

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all.

Recitative, Soprano I

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus

He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Recitative, Soprano I

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

Air, Soprano I

Behold, and see if there be any sorrow like unto his sorrow.

Recitative, Tenor

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Air, Tenor

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD strong and mighty, the LORD mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD of hosts, he is the King of glory.

Recitative, Tenor

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Chorus

Let all the angels of God worship him.

Air, Baritone

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the LORD God might dwell among them.

Chorus

The Lord gave the word; great was the company of the preachers.

Duet, Soprano I and Alto, and Chorus

How beautiful are the feet of him that bringeth good tidings of salvation; that saith unto Zion, Thy God reigneth! Break forth into joy, glad tidings, Thy God reigneth!

Air, Bass

Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the LORD, and against his Anointed.

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Recitative, Tenor

He that dwelleth in heaven shall laugh them to scorn: the LORD shall have them in derision.

Air, Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION (Ten Minutes)

PART THE THIRD

Air, Soprano I

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, Baritone

Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:

Air, Baritone

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitative, Alto

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Duet, Countertenor and Tenor

O Death, where is thy sting? O grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Air, Alto

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

HANDEL Messiah (1743)

Given the unassailable position of *Messiah* in the affection of the public today, it is difficult to conceive of a time when reaction to it ranged from indifference to active opposition; when, instead of panegyric, it called forth censure. Yet, as Handel was preparing to present the then new oratorio in London in 1743, after a successful premiere the previous year in Dublin, dissenting voices were heard. A group of conservative churchmen, including possibly that same bishop of London who had forbidden a staged version of *Esther* in 1732, objected to the use of "Messiah" as the title of a composition designed for public entertainment. This party also regarded with dismay the fact that scriptural texts had been set verbatim for such a purpose.

Otto Deutsch, in his invaluable *Handel: A Documentary Biography*, prints an anonymous letter addressed to the editor of the *Universal Spectator*, which presents the opposition case: "An Oratorio either is an Act of Religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God's Word, for in that Case such they are made. . . . But it seems the *Old Testament* is not to be prophan'd alone, nor God by the Name of *Jehovah* only, but the *New* must be join'd with it, and God by the most sacred and most merciful Name of *Messiah*; for I'm inform'd that an Oratorio call'd by that Name has already been perform'd in *Ireland*, and is soon to be perform'd here: . . . I must again ask, If the Place and Performers are fit?" (Italics in original.)

Dublin was evidently more broad-minded than London, for *Messiah* was received there with more than ordinary enthusiasm. Handel gave that city the honor of the first performance (1742) of what was destined to be the most famous choral work in history, "the finest Composition of Musick that ever was heard," according to the *Dublin Journal*.

Despite his success with *Messiah* in Dublin, Handel did not immediately perform this work in London during his next oratorio season. Clearly aware of the opposition to this new work, a work which he could not but have valued highly, he waited until the end of the 1743 season before scheduling it. Even then, he concealed his original title. In the advertisements for the three performances at the Theatre-Royal in Covent Garden, subscribers were invited to purchase tickets for "A NEW SACRED ORATORIO". As additional incentive, an organ concerto and a violin solo were placed on the program. Handel's title *Messiah* was avoided until 1749.

The aura of pious fervor which eventually surrounded *Messiah* probably began to gather with the performances in the chapel of the Foundling Hospital during the 1750's. (Handel usually presented his oratorios in a theater.) But one incident which took place at the first London performance has developed into a hallowed ritual: during the "Hallelujah Chorus", King George II rose from his seat; naturally, the entire audience had to do the same. It has not been recorded what Handel's reaction to this was, or how widespread the custom was in his own day. So entrenched has this tradition become that even our profane age would regard as somewhat irreverent remaining seated during this chorus.

The 1743 version of *Messiah* which Handel conducted at Covent Garden differs in many important respects from that familiar to most listeners. It varies more from this "norm" than did the 1750 or 1754 versions presented by the Handel and Haydn Society in the past two years. Important for determining the changing versions of *Messiah* are the word books printed each year and sold to subscribers. They inform us whether, for instance, in a given year a particular number from the oratorio was performed as a "Song" or as a "Chorus", when two such versions of the same text exist. Unfortunately, no word book with the text of *Messiah*, as sung in 1743, has survived; we must depend on the 1744

book and on the indications in Handel's conducting score. The latter are also valuable for establishing the number and disposition of the soloists in a particular year. Since there are no *dramatis personae* in *Messiah*, Handel could distribute arias with greater freedom than he could in the dramatic oratorios. He consistently used more than four soloists.

Two items were new to the score in 1743: an *arioso* version of "But lo, the angel of the Lord", as well as the soprano-alto duet with chorus, "How beautiful are the feet" (listed as "Song and Chorus" in the 1744 book). In addition, the following numbers vary from what may be considered the better known versions:

But who may abide—the original version for bass (without the *prestissimo* middle section)

Pifa—the shorter version without the *da capo*


Rejoice greatly—in 12/8 time instead of the familiar common-time version

He shall feed his flock—all in the key of F, for alto solo

Thou art gone up on high—original version for bass; this was subsequently recast and assigned to alto

There are smaller variants in several other numbers as well, but the above are the most significant.

Merely respecting Handel's version of *Messiah* for any given year does not automatically bring us closer to a performance in the spirit of Handel. Recapturing the style of Handel's time requires small forces, crisp, rhythmic playing and singing, in addition to appropriate ornamentation. By observing these and other canons of baroque taste Mr. Dunn and the Society have stripped away the varnish of two centuries from Handel's masterpiece. Its vitally fresh hues are as brilliant as they were when Handel first introduced *Messiah* to London in 1743.

A dark, oval-shaped graphic with decorative scrollwork in the corners. Inside the oval, the text is arranged as follows: "BOSTON" and "Tel. 742-4142" at the top; "Polcari's" in a large, stylized serif font in the center; "Internationally Famous Italian Restaurants" below it; and "HYANNIS" and "Tel. 775-6700" at the bottom.

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Thomas Dunn



Three years ago, when Thomas Dunn became Music Director of the Handel and Haydn Society, he brought with him new life for America's oldest active choral society. His dynamic direction, musical scholarship, and imaginative programming have fashioned the Handel and Haydn Society into one of the finest chorus-orchestra combinations in the country.

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. Last summer he also taught at the Blossom Music Festival. This past summer Mr. Dunn was invited to Aspen, Colorado to lecture on Haydn's "Seasons," and Mozart's "Vesperae de Dominica."

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also Director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

Assisting Artists

CATHERINE ROWE, soprano I, is a professor at Sarah Lawrence College, teaching ear training and voice. She is a graduate of Peabody Conservatory of Music, where she was an outstanding pupil of Mme. Renée Longy. She has appeared in many oratorio performances and recital programs in cities in the eastern part of the United States, including concerts in Boston with the MIT Chorus and the Handel and Haydn Society. She has also sung in many European cities, notably Paris, Brussels, Hamburg, and Munich. Miss Rowe has specialized in music of the Baroque era and has also given first performances of many contemporary composers such as Dallapiccola, Nabokov, Moevs, Daniel Pinkham and David Ernst. In New York last spring, Miss Rowe gave premiere performances of music especially written for her by Leo Kraft, Robert Keys Clark and John Watts. She records for Lyricord and CRI. Miss Rowe appeared last season with the Handel and Haydn Society as soprano soloist in Honegger's *King David*.

NANCY SEABOLD, soprano II, is a graduate of the University of Michigan, Ann Arbor. Versatile in both opera and light opera, Miss Seabold has sung leading roles in several operas which include *Bartered Bride* by Smetana, *Manon* by Massenet and *Merry Wives of Windsor* by Cimarosa. She was also soloist with the University of Michigan Chamber Choir for the Spoleto Festival, Italy. Miss Seabold is presently soloist at the First Unitarian Church, Boston and chairman of the Voice Department at the Carol Nashe School.

EUNICE ALBERTS, contralto, enjoys equal success as an opera, recital, and oratorio singer. She has appeared with the opera companies of Boston, Chicago, New York City, San Francisco, New Orleans, Washington and Sarah Caldwell's American National Opera Company. Miss Alberts sang many times under the late Charles Munch, both in Symphony Hall and at Tanglewood. Miss Alberts has appeared at the major festivals of Aspen, Ann Arbor, Bethlehem, Cincinnati and Tanglewood. She was chosen as one of the soloists for Mozart's *Requiem*, which was performed in memory of President Kennedy by Erich Leinsdorf and the Boston Symphony in the Cathedral of the Holy Cross, Boston. Last season Miss Alberts appeared with the Handel and Haydn Society as contralto soloist in Honegger's *King David*.

JOHN UHRIG, countertenor, has been soloist for the last five years at the Cathedral Church of Saint Peter and Saint Paul in Washington, D.C., under the directorship of Paul Callaway. While taking his degree in music history and literature at American University in Washington he studied voice with Edna Mae George, third prize winner in last year's international Tchaikowsky Competition in Moscow, and with Elizabeth Vrenios, whose appearances with the Santa Fe Opera Company have drawn high praise from critics, and whose husband Anastasios sings regularly with Joan Sutherland. Mr. Uhrig was also soloist at St. Paul's Church, K Street, in Washington for three years before going to the Cathedral. In addition he has sung with the Camerata Chorus of Washington for the past five years, often as a soloist. Other notable appearances have been with the Washington Civic Symphony, the Fairfax County Choral Society and the Washington Baroque Arts Chamber Orchestra.

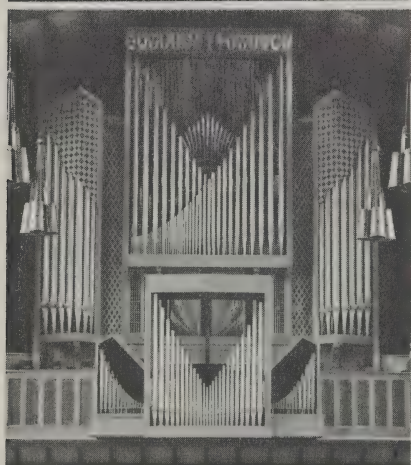
RICHARD SHADLEY, tenor, received a Bachelor of Music degree from Heidelberg College, Tiffin, Ohio, and a Master of Arts degree from Columbia University Teachers College where he is presently an instructor of voice. Mr. Shadley has performed recitals, chamber music, opera, and oratorios throughout the United States and in Canada, Europe, and Africa, including appearances with Musica Aeterna, the Festival Orchestra and Chorus, the Pierre Little Symphony,

the New York Philharmonic Orchestra, the American Ballet Theater, and the Royal Ballet of London. In the summer of 1968 he sang the role of the Evangelist in the *Passion According to St. John* at the Bach festival at the University of Buffalo. In New York this fall he performed in Stravinsky's *Les Noces* at Philharmonic Hall. Mr. Shadley has previously performed with the Handel and Haydn Society as tenor soloist in Rameau's *The Incas of Peru*, de Falla's *Master Peter's Puppet Show*, Britten's *Nocturne Op. 60* and the 1968 and 1969 *Messiah*.

RAYMOND GIBBS, baritone, of the Metropolitan Opera, studied voice with Valeria Postnikova Post. He began his career in 1966 as regional winner of the San Francisco Opera Auditions. Since then, Mr. Gibbs has appeared with many of America's leading opera companies including the San Diego Opera Company, the New York City Opera Company, the Houston Grand Opera Company and the Cincinnati Summer Opera Company. He has sung oratorio with the Brooklyn Philharmonia and the Festival Orchestra of New York. Mr. Gibbs made his debut performance in Boston last season with the Handel and Haydn Society in Honegger's *King David*.

FRANCIS HESTER, bass-baritone, is well known to listeners in all fields of music. He studied at Juilliard where he was a student of Mack Harrell, and at the New England Conservatory in Boston where he studied with Frederick Jagel. He has also studied with Roland Hayes. Mr. Hester has performed extensively in the fields of opera and oratorio throughout the country. He has taken part in the Marlboro Music Festival and was a Berkshire Music Centre Award winner at Tanglewood. He has been soloist with the Handel and Haydn Society, Youth Concerts at Symphony Hall with members of the Boston Symphony, the Boston Pro Musica as well as with the Buffalo Symphony, the Detroit Symphony, the Chamber Opera Society of Baltimore, and the Denver Lyric Opera.

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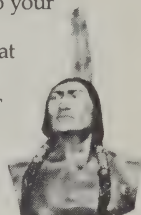
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An Invitation to Membership in the Handel and Haydn Society

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to become a member of the Society and to take part in the Society's exciting future.

Detach and Return

Application for Membership

The Secretary
Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

Date

Dear Sir:

Please accept my* application for membership in the Handel and Haydn Society for the year 1971. My membership contribution is enclosed.

☐ Contributor — \$10.00

☐ Sponsor — \$25.00

☐ Patron — \$100.00

Sincerely,

Name _____
(Print as it should appear on our records)

Street _____

City _____ State _____ Zip _____

☐ My check, payable to the Handel and Haydn Society, is enclosed.

☐ Please bill me.

Contributions are tax deductible.

*Husband and Wife may jointly share Membership.

(Continued from page 2)

local audiences heard for the first time the work which, ever since, has seemed to epitomize the grandeur of his music. On that date, the chorus of the Handel and Haydn Society joined forces with the new orchestra of the Germania Society to present the first Boston performance of the *Ninth Symphony*. The performance took place before an overflow audience at the recently dedicated Music Hall. In spite of limited orchestral forces, the performance was a huge success, and *Beethoven* became a magic name.

On March 1, 1853, a magnificent statue of the composer was formally unveiled at Music Hall, where it occupied a commanding position at upstage center. It had been commissioned by Charles C. Perkins, President of the Society from 1875 to 1887, of Thomas Crawford, the famous American sculptor. Eventually, Music Hall fell into disuse as a concert hall, and the statue became the property of the Handel and Haydn Society. For a few years, it occupied a niche at the Boston Public Library, but, in 1903, it was consigned to The New England Conservatory of Music on indefinite loan. On June 19, 1951, the Society presented the statue to the Conservatory as a gift. It now stands, as previously mentioned, in the foyer of the Conservatory.

This concert season marks the bicentennial of Beethoven's birth, the observance of which, beginning prematurely at the end of last season, has been accompanied by a veritable deluge of performances of his music. Considering the historic relationship between Beethoven and the Handel and Haydn Society, some may think it strange, to say the least, that his music has been omitted from the Society's programs for this season.

We intend no disrespect. On the contrary, although confident that Beethoven's genius was such that his music can survive almost anything, the Handel and Haydn Society has elected to honor this giant among composers by not contributing to the current overexposure of his work, and the Society looks forward to future seasons when the music of Ludwig van Beethoven may be approached afresh.

George E. Geyer

<p>2-RECORD SET</p> <p>The Bach Album Eugene Ormandy Philadelphia Orchestra 15 Favorites including: Air on the G String/Arriso/Sleepers Awake Jesu, Joy of Man's Desiring/Sheep May Safely Graze Toccata and Fugue in D Minor</p> 	<p>Glenn Gould Beethoven Variations Eroica Variations Thirty-two Variations in C Minor Variations in F on an Original Theme</p> 	<p>a welcome to the new season . . . Handel and Haydn Society</p>
	<p>BEETHOVEN THE CREATURES OF PROMETHEUS LOUIS LANE/THE CLEVELAND ORCHESTRA</p> 	<p>greetings from COLUMBIA RECORDS </p>
	<p>ENTREMONTE PLAYS CHOPIN THE FOUR BALLADES</p> 	<p>3-RECORD SET BOULEZ CONDUCTS DEBUSSY PELLEAS ET MELISANDE</p>  <p>SHIRLEY SOEDERSTROM MINTON ORCHESTRA AND CHORUS OF THE ROYAL OPERA HOUSE, COVENT GARDEN</p>

REMAINING CONCERTS OF THE 156th SEASON . . .

January 29, 1971 / Jordan Hall / 8:30 p.m.

WALTON	Façade Narrator: <i>Arlene Francis</i>
JANÁČEK	Říkadla (Children's Rhymes) with children's art
BRITTEN	Ballad of Little Musgrave and Lady Barnard
FELCIANO	Background Music (New England Première)



Arlene Francis

Tickets priced at \$6.00, \$4.50, \$3.50, \$3.00 and \$2.50 are available now by advance mail-order at the Society's Office. Tickets on sale at the Jordan Hall Box Office after January 8, 1971.

March 20, 1971 / Symphony Hall / 8:00 p.m.

HAYDN	The Seasons (complete, in German, with full orchestra)
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Diane Higginbotham, soprano *Charles Bressler*, tenor *Ara Berberian*, bass

Tickets priced at \$7.00, \$6.00, \$5.00, \$4.00 and \$3.00 are available now by advance mail-order at the Society's Office. Tickets on sale at the Symphony Hall Box Office after February 27, 1971.

April 23, 1971 / Jordan Hall / 8:30 p.m.

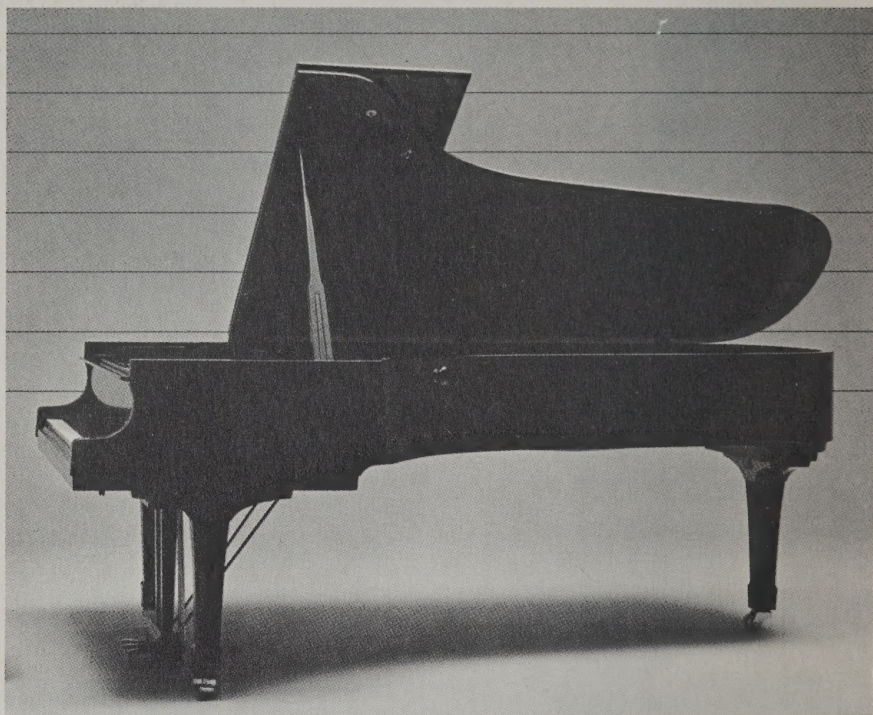
PURCELL	Dido and Aeneas (Concert Opera)
MILLER	The Seven Last Days (Choral Composition Contest Winner)

Tickets priced at \$6.00, \$4.50, \$3.50, \$3.00 and \$2.50 are available now by advance mail-order at the Society's Office. Tickets on sale at the Jordan Hall Box Office after April 2, 1971.

* * *

Handel and Haydn Society
416 Marlborough Street, Boston Massachusetts 02115
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